William Shakespeare's

HAMLET

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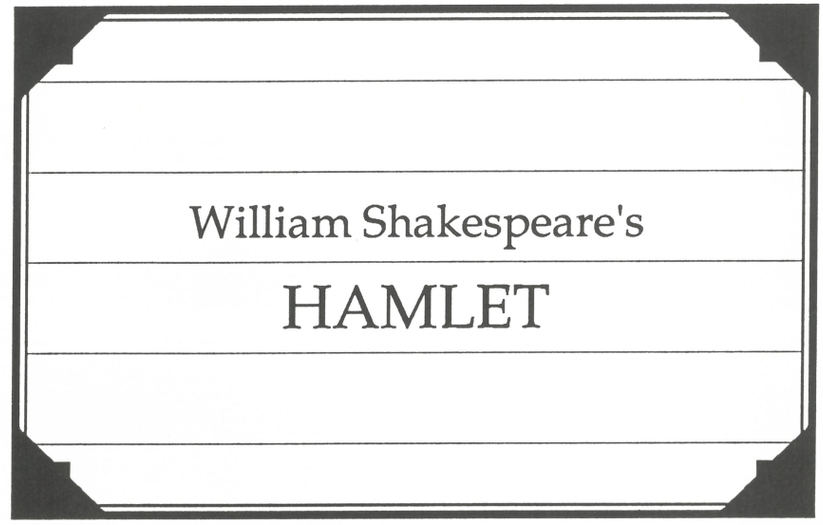

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HAMLET

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INTRODUCTION

If you are getting ready to write about a literary work, *Scholastic Notes* can help. *Notes* is the first program that uses the power of personal computers to make the process of writing about literature easier and more rewarding. *Notes* can help you with every stage of the writing process, from understanding the major themes in the work and selecting a paper topic to organizing your paper and writing drafts.

The *Notes* package includes two main components: this booklet and the *Notes* computer software. The booklet provides important information about the literary work and the *Notes* computer software. Each booklet contains:

- information about literary categories frequently used to analyze literature, along with discussion of their applicability to the work;
- five themes of the work, along with several topics for each, around which you might develop a paper;
- summaries of each chapter or scene of the work, with commentaries highlighting the relevant themes;
- brief discussion of the major characters and an annotated list of the minor characters;
- a bibliography of books and articles for the work;
- helpful hints for developing a paper on a literary work;
- instructions for using the software.

The *Notes* computer software is a flexible and powerful writing tool. The software includes:

- a full-featured word processor that you can use to write and print drafts of your paper;
- an online "Guide" that steps you through the process of writing a paper about literature;
- a "Quotation Database" that contains quotes from the work and literary critics. The quotes are keyed to the

major themes discussed in the *Notes* booklet, so you can search for quotes that help you develop your topic;

The *Notes* booklet and software were designed to work together to help you understand and write about a literary work. To learn more about using the booklet and software, read the section that follows.

Using Scholastic Notes

Because the *Notes* booklet and software are very flexible, there is no one "right" way to use them in combination with the literary work that you will be analyzing. Some students prefer to start with the literary work itself, referring to the *Notes* materials only after they have finished reading the work. Others find that reviewing one or more sections of the *Notes* booklet–particularly the Themes and Characters sections–before they read the literary work can help increase their understanding and enjoyment of the work. In either case, you should always read the *Notes* booklet before using the software to write your paper.

As they become familiar with *Notes*, most students develop their own systems for using the booklet and software to help them analyze and write about literature. If you are just getting started, here is a recommended sequence to follow:

Note: If you have already read the work, skip to step 3.

1. Before You Read the Work
Before you begin reading the work, review the Author, Literary Categories, and Themes sections of this booklet. The Author section provides background information about the author and the period in which the work was written. The Literary Categories section defines several literary terms and concepts that can help you get a handle on the work. The Themes section introduces you to the major themes–or ideas–that run through the work. Underneath each theme, you will find several possible paper topics. Make a note of the themes and topics that interest you and that you may want to select as the focus of your paper.

2. As You Read the Work
As you read the work, think back to the themes that were introduced in the Themes section of the *Notes* booklet. Think back, in particular, to the themes and topics that interested you as possible paper topics. Can you see how these themes are being developed in the work? At this point, though, you should not be too analytical. Just enjoy your reading.

3. After You Read the Work–Getting Ready to Write
Once you have finished reading the work, you should begin preparing to write your paper. Start by reviewing the Writer's Guide section of this booklet. That section describes the steps involved in planning, organizing, and writing a paper about a literary work. As the Writer's Guide explains, the first steps are to gather your reactions to the work and to frame a topic for your paper. Will you develop one of the topics from the Themes section of this booklet, or have you come up with some other topic? Once you have selected a topic, you will need to decide on a thesis for your paper. For help developing a thesis, see the Writer's Guide.

4. Writing about the Work with the *Notes* Software
Once you have a topic, you are ready to use the *Notes* software to write your paper. The *Notes* software program includes many features that have been specially designed to help you write about literature. Use the GUIDE feature to get suggestions on organizing your paper. Use the QUOTE feature to find quotes from the work that can help support your thesis. For more information, about these and other features, see the Software section of this booklet.

As you write with the *Notes* software, keep this booklet by the computer for reference. To review the work, use the summaries and commentaries in the Work in Detail section of the booklet. You may also want to pull ideas from the Themes, Literary Categories, and Characters sections. For instructions on using the *Notes* computer program, see the Software section.

Literary Categories

You can look at literature in a variety of ways. *Scholastic Notes* includes a brief commentary on the relevance of seven key categories of literary analysis to this literary work.

Plot and Structure

This refers to how the author has organized the work. A plot is a planned series of events in which things that happen result from things that have happened earlier. A plot is the kind of structure most common in novels and plays. Other types of structure can exist without a plot, or in addition to it. For instance a work may be structured by making pairs (the "two-ness" of *A Tale of Two Cities*, for instance), by reflecting the seasons (as in *Walden*), by interweaving dream and reality (as in *Catch 22*), by simply stringing episodes (as in *Don Quixote*), by using a diary or series of letters, etc.

Characters

The people in a literary work are its characters. In essays and autobiographies, authors reveal aspects of their own character. In fiction, authors create imaginary characters. Historical novels and plays often combine reality with imagination to create characters (like Shakespeare's Brutus in *Julius Caesar*) based upon historical characters but translated into a new literary reality. The character in the story may not match what is known about the original person. Characterization is achieved through the author's description and exposition, through what the character says and does, and through what other characters perceive about him or her.

Setting

The time and place in which the action occurs make up its setting. Place includes not only the physical space but also the spiritual surrounding (religious, intellectual, moral, social). Time includes both the point in history and time of year and day.

Point of View

The perspective from which a story is told is its point of view. If the author serves as an all-knowing reporter, not restricted to

time, place, or character, and free to comment at will, the story's point of view is "third-person omniscient." At the other extreme, the story is narrated by one of the characters just as he or she experienced it. With this "first-person point of view," you often need to "read between the lines" to grasp more meaning than the narrating character seems to understand.

Authors have also developed many approaches between these two extremes, including telling stories from the third-person point of view but limited to the vantage point of only one character or combining a first-person narrator with an omniscient narrator. Technically speaking, plays do not have a literary point of view since each character speaks for him- or herself, except in cases like *A Man for All Seasons*, where one of the play's characters steps aside to narrate, or *Our Town*, which uses an external narrator.

In analyzing point of view, you need to consider how the author gets across his or her own opinions and those of various characters.

Imagery and Symbolism

Using words to evoke visual pictures or other sensory experiences is referred to as imagery. When an image takes on additional meaning beyond its literal reference and begins to stand for something more, it becomes a symbol. Studying imagery in a literary work means looking at the physical world it presents, the emotional content and intellectual ideas it evokes, and finally, the symbolism it builds. Symbols frequently draw upon universals such as a voyage (especially down a river) suggesting life and learning (as in *Huckleberry Finn*) or chains suggesting captivity (as Marley, even in death, remains chained to his mistakes in *A Christmas Carol*). Other symbols achieve renown from having been created in great literature (such as Hawthorne's scarlet letter).

Style and Tone

The style of a literary work is created by the author's word choices, sentence structure, levels of imagery, and uses of

rhythm, humor, pathos. The best style for a work of literature is one which most perfectly matches the use of words to the author's ideas and purpose. An important aspect of style is the author's tone, that is, the author's implied attitude toward the subject matter. A tone may be described in many ways, such as informal, formal, playful, serious, ironic, gloomy, or condescending.

Period

The historical time during which the author wrote the work is its literary period. No writer can remain untouched by the spirit and events in which he or she lives and writes. Your understanding of a work can be increased by knowing about literary, social, intellectual, and political forces influencing the writer.

THE AUTHOR

Although Shakespeare is one of the greatest and most innovative poets of the English language, we know very little about his life. Church records show that he was born in 1564, during the reign of Queen Elizabeth I, in a small market town called Stratford-on-Avon. His family was middle-class, and he probably received his education in the local grammar school, where he would have studied Latin and Greek literature, rhetoric, mathematics, and the Bible. In spite of his limited formal education, Shakespeare was remarkable in the accuracy of his observation of human nature and his use of what was then a rapidly changing language.

Shakespeare married in 1582 and had three children. Little else is known about his life before he moved to London sometime in the late 1580's. It is certain, however, that within a decade, he was one of London's leading poets and dramatists.

Shakespeare was active in many aspects of the theater: writing, acting, and producing. He was a member of a company of actors known as the Lord Chamberlain's men and a shareholder in the Globe theater, the permanent London home for his plays. His references in *Hamlet* to acting techniques and the current state of the theater make clear his familiarity with all aspects of the theater, both on and off the stage, and an understanding of the vagaries of popular taste and the uses of illusion.

In addition to his fees as an actor and playwright, Shakespeare was a shrewd investor. By about 1613, he retired, a wealthy man, to Stratford, where he died three years later on a date widely believed to be his birthday: April 23, 1616.

THEMES

This section of the *Notes* booklet introduces you to five major themes from the literary work. A theme is an issue of human concern that gives meaning to a work of literature. For example, one major theme of Charles Dickens' story "A Christmas Carol" is the implications and consequences of greed, as seen in the life of Ebenezer Scrooge.

This section presents five major themes from the work–although there may be many more. Underneath each theme is a list of writing topics suggested by the theme. The themes are numbered, and other sections of the *Notes* booklet refer back to these numbers. For example, if you have chosen to write about a topic or idea that is connected to Theme 3, you will want to look for the number 3 as you read the Work in Detail, Literary Categories, and Characters sections of this booklet. These numbers, which appear in parentheses, indicate that this information is relevant to a particular theme.

Theme 1: Thought vs. Action

Contemplation–considering a matter seriously and from different points of view–can help people to avoid acting foolishly and to formulate a proper course of action. Some problems, however, are so complex that it is almost impossible to arrive at a definite solution, no matter how much time one spends thinking about the matter. In Hamlet, we see the anguish of a man who wishes to do the right thing, but who is faced with a moral problem so complex that he can not easily determine what the right thing is.

Topic: Why Doesn't Hamlet Act Sooner?

When Hamlet first hears that his father was murdered, he vows revenge. Afterward, he hesitates to act because he is not sure the ghost is telling the truth. However, even after he is certain that Claudius is guilty, he delays taking action. What moral and intellectual considerations keep Hamlet from acting?

- How does Hamlet's state of mind before the appearance of the ghost make it easy for him to believe what the ghost tells him?
- Why does Hamlet later doubt the ghost's truthfulness?
- Does Hamlet's refusal to kill Claudius at prayer conflict with his desire to revenge his father's death?
- What finally prompts Hamlet to act?
- Would it have been morally right for Hamlet to act immediately on the ghost's advice? Why or why not?

Topic: Fate and Free Will

For much of the play, Hamlet is paralyzed by the question presented in his "to be or not to be" soliloquy: is it better to suffer quietly with whatever fate may bring, or to exert one's free will and take action? Some critics maintain that Hamlet's sea voyage represents a turning point in his outlook. What happens on the sea voyage that changes Hamlet and how are these changes related to his struggle with the question of fate versus free will?

- On the voyage to England, how does fate help Hamlet to escape death? What role do his own actions play in helping him to escape?
- How does the fact that Hamlet escaped through a combination of fate and free will color his attitude toward taking revenge against Claudius?
- What is different about the way Hamlet speaks and acts before and after his sea journey? How do these differences reflect a change in his outlook?
- Do Hamlet's words and actions at the end of the play suggest that he has resolved, in some measure, his conflict about fate and free will? If so, how? If not, why not?
- In the last act, Hamlet declares "there's a divinity that shapes our ends" and tells Horatio "the readiness is all." In what way do these statements show that Hamlet has changed since the beginning of the

play? How does his acceptance of divine providence (or fate) free him from his mental struggle and allow him to take action against Claudius?

Topic: Laertes and Fortinbras Compared to Hamlet

Unlike Hamlet, both Laertes and Fortinbras take decisive action to revenge their fathers' deaths; neither is paralyzed by philosophical questions. Neither of them, however, has Hamlet's moral insight or intellectual discernment. How do their words and actions shed light both on their own characters and on Hamlet's?

- Judging from his behavior after Polonius' death, would you characterize Laertes as noble, foolish, or both?
- In IV,v, Laertes declares "I dare damnation." What evidence is there that Hamlet is concerned with the sake of his own soul? What do these differences reflect about the characters of the two men?
- How does Laertes' use of language compare to Hamlet's? How do the differences in the way they express themselves shed light on their characters?
- In order to satisfy his need for action, Fortinbras is willing to lead men to battle over a worthless piece of land. What does Hamlet feel about the wisdom of this course of action, and why does it make him reflect on his own behavior?
- What role does Fortinbras play in *Hamlet*? How do the formal tone of his speeches and the timing of his entrance reflect this role?
- In what ways is Fortinbras more fit than Hamlet to rule Denmark?

Topic: The Consequences of Hamlet's Confusion

The effects of Hamlet's confused state of mind extend far beyond his own personal torment: by the end of the play, most of the main characters are dead. How has Hamlet's uncertainty and consequent hesitation to act contributed to

the suffering of guiltless people?

- What innocent people suffer, and how, because of Hamlet's confusion and hesitation? Could Hamlet's taking his revenge swiftly have prevented their suffering? Why or why not?
- Is Hamlet responsible for the deaths of Polonius, Laertes, and Rosencrantz and Guildenstern, or do they bring their deaths on themselves? Why or why not?
- Why is Hamlet's confusion and hesitation more dangerous than ever after the play-within-a-play?
- In two situations, Hamlet behaves with great passion: he stabs Polonius and jumps into Ophelia's grave to grapple with Laertes. Why does he act impulsively in these cases when he doesn't otherwise? What consequences follow from his actions?
- Why does Hamlet say that heaven has punished him with Polonius' death?

Theme 2: Moral Corruption

Moral corruption–the falling away from ethical behavior–takes place both within societies and within the individuals who live in them. When a society's values become corrupt–when selfishness and greed are accepted and even rewarded–it is difficult for individuals to maintain high moral standards. In the play, Hamlet must struggle against the society at Elsinore, where the king is a murderer, his mother is a partner in an incestuous marriage, and corruption flourishes.

Topic: Polonius as Representative of Corruption

Claudius' chief advisor is a loving father and a well-respected member of the court, yet he often relies on spying and deceit to gain his ends. How can the audience reconcile these two aspects of Polonius?

- In what ways does Polonius contribute to the atmosphere of corruption that pervades Elsinore? In what ways is he a victim of it?
- What does Polonius' advice to Ophelia indicate about his view of human nature?

- Some critics say that Polonius' advice to Laertes is too trite to be taken seriously, and gives the impression that Polonius is merely a pompous fool. Others say the speech is full of real wisdom, and is appropriate for a man who holds such a high position at court. Do you think Polonius' advice reflects well on his character?
- Judging from his advice to Laertes and Ophelia, how would you characterize Polonius as a father?
- Polonius seems more concerned with the sound and effect of his words than with their actual meaning. How does this concern reflect on his character?
- Is Hamlet correct in his characterization of Polonius as a "foolish prating knave"? Why or why not?
- Is Polonius morally right to try to help King Claudius? Why or why not?
- Does Polonius deserve to die as he does? Why or why not?

Topic: Disease as a Metaphor for Moral Corruption

Throughout *Hamlet*, Shakespeare uses images of disease and physical deformity. How do these images contribute to the idea that the world of Elsinore is sick? What is the nature and cause of that illness?

- In I.iv, Hamlet declares that a single blemish may overshadow even a noble character. What does he mean? To what characters might this metaphor apply?
- In III.iv, Hamlet describes Claudius as a "mildewd ear" (i.e. as a diseased sheaf of wheat) "blasting his wholesome brother." In what ways does Claudius "infect" not only his brother, but other people in his court?
- In IV.iii, Claudius calls Hamlet a "hectic" (i.e. a continuous fever in his blood). Why does Claudius think of Hamlet as a disease?
- Early in the play, we hear that "something's rotten in the state of Denmark." What is the "rottenness" at the core of Hamlet's world?

- What other images of disease can you find in the play? In each instance, what do these images say about the person or event they describe?
- Why do many of the disease images concern internal diseases, such as ulcers, that are not visible on the outside?

Topic: Sexual Immorality

Hamlet is both angered and disgusted by the fact that his mother sleeps with his uncle. Throughout the play, Shakespeare uses images of sexual immorality to reinforce the general atmosphere of corruption at Elsinore.

- Hamlet calls Polonius a "fishmonger" (Elizabethan slang for pimp). In what way is Polonius a seller of women?
- Some critics maintain that Hamlet would be jealous of any man who married his mother, not just Claudius. What does Hamlet say that might support this view?
- Why does Hamlet declare "Frailty, thy name is woman"?
- What does Hamlet say about sex that sheds light on his attitude toward it?
- Why does Hamlet call Fortune a "strumpet?"

Theme 3: Disillusionment

One of the hardest experiences in life is realizing that the people we love or trust do not always live up to our ideas of them. This realization can lead to feelings of betrayal, and perhaps, as in Hamlet, to the feeling that if an admired person can behave so badly, then the entire world must be a rotten place. Hamlet's lack of action stems in part from his dismay at discovering that people he loved or respected can behave so badly.

Topic: Hamlet's Disillusionment With Human Nature

In various speeches Hamlet expresses disillusionment with the people around him and with life in general. What are Hamlet's attitudes toward the other characters and toward life

at the beginning of the play? What evidence is there of his attitudes before the beginning of the play? What evidence is there that the events at Elsinore change Hamlet?

- What can you infer about Hamlet's character from the fact that he stops to write down his observation that "one may smile, and smile, and be a villain?" Why does this amaze him so?
- What does Hamlet's first conversation with Rosencrantz and Guildenstern reveal about his view of human nature (i.e., did he think people are generally good or generally evil) before he returned to Elsinore? How does his use of language in this speech indicate his deep disillusion?
- In his "To be or not to be" soliloquy, what motives does Hamlet attribute to people who stay alive despite hardships? Are they noble or ignoble motives?
- Why does Hamlet's encounter with Fortinbras's captain prompt him to consider his own nature? What does Hamlet conclude about himself?
- Judging from his interactions with his friends, what do you think Hamlet's personality was like when he was a university student? How does his personality change, and what changes it?

Topic: Hamlet's Feelings About Women

In several instances, Hamlet generalizes that all women behave immorally. What causes him to make such generalizations? Do the play's female characters justify his reasoning? What indications are there that Hamlet once had kinder feelings toward women?

- What reasons does Hamlet have to be disgusted by the marriage of Claudius and Gertrude?
- In his first soliloquy, Hamlet longs for death. How is this longing related to his feelings about women? How does the rhythm of this soliloquy underscore the depth of his despair?
- Why is Hamlet so deeply affected by the actor's speech about Hecuba? How does it relate to his own feelings about women?

- How do the images Hamlet uses in his conversation with Gertrude indicate the depth of his disgust at her marriage to Claudius?
- What reasons does Hamlet have to reject Ophelia?
- What is there about Hamlet's words to Ophelia that make his rejection of her seem particularly savage? If Hamlet truly loves Ophelia, why does he reject her so violently?
- Does Ophelia deserve the verbal abuse Hamlet heaps on her? Why or why not?
- Why does Hamlet seem particularly upset about women wearing make-up? What does it represent to him? How does his reaction reflect his view of women's characters?
- What does Hamlet seem to want or expect from women?

Topic: Expectations of Friendship

Most people trust their friends, especially their oldest friends, to be honest and loyal. In the play, Hamlet indicates in various ways what qualities he values in a friend. How does Hamlet's discovery that his childhood friends have betrayed him affect him?

- When he first meets with Rosencrantz and Guildenstern, what does Hamlet say that shows his feelings toward them? Judging from their conversation and wordplay, what do you think their friendship has been like up until now?
- When does Hamlet's attitude toward Rosencrantz and Guildenstern begin to shift? Why?
- Do Rosencrantz and Guildenstern deserve to die as they do? Why or why not? Why doesn't Hamlet feel remorse about sending them to their deaths?
- What qualities does Hamlet praise in Horatio that contrast with Rosencrantz and Guildenstern's?
- How are Rosencrantz and Guildenstern associated with the corruption that Hamlet despises?

Theme 4: Death

The fact of death raises a host of philosophical questions: What is the proper way to honor the memory of a loved one? How can we cope with our grief over their loss? How can we come to grips with our own mortality? How does decay of the body affect our feelings about death? What happens to the soul after death? Is suicide ever an acceptable escape from this world's problems? Much of the play concerns how Hamlet deals with issues such as these.

Topic: Remembering the Dead

One of the ways of coping with the death of loved ones is through rituals of mourning and remembrance. In every age and every culture, people have devised ways to express their grief and to honor the dead. Hamlet's words and behavior indicate much about his views on how the dead should be remembered and on who deserves to be honored after death.

- What arguments does Claudius use to persuade Hamlet to stop mourning for his father? Is he correct, either in general or in Hamlet's case specifically?
- Why can't Hamlet accept Claudius' advice to end his mourning?
- Why doesn't Hamlet mourn the deaths of Polonius or of Rosencrantz and Guildenstern?
- Why does Hamlet become upset by Laertes' behavior at Ophelia's funeral?
- Why does Hamlet dress in black throughout the play? How does this costume highlight the contrast between his attitude and the others'?
- Does Hamlet's concern that Horatio stay alive to tell others the truth about him contradict his comments about the corpses he finds in the graveyard scene? Why or why not?

Topic: Suicide

Sometimes people who feel overwhelmed by personal difficulties or unhappiness seek escape through suicide. Hamlet toys with the idea and gives it up. Ophelia, though she does not deliberately seek death, lacks the will to save herself from

it. Why are both Hamlet and Ophelia especially vulnerable to the idea of self-destruction, and why is only Hamlet able to resist it?

- In I,ii, Hamlet wishes for death ("O that this too too solid flesh would melt"). Why would he like to kill himself, and why doesn't he?
- In III,i, Hamlet further considers suicide as a moral issue ("To be, or not to be..."). What arguments does he give in favor of suicide, and what arguments against it?
- What inner conflict leads Ophelia to go mad and lose her desire to live? What arguments could she give if she began a soliloquy with "To be or not to be?"

Topic: Hamlet's Attitude Toward Death

At times, Hamlet seems almost obsessed by the subject of the body's decay after death. Some critics say his squeamishness reflects an inability to cope with other aspects of life. Others see it as Hamlet's way of wrestling with the question of whether the fact of death makes life meaningless.

- Hamlet often points out that, after death, all bodies turn back to dust and are eaten by worms. Does this mean he thinks life is pointless? Why or why not?
- What evidence can you find to support the theory that there is a parallel between Hamlet's dismay at moral corruption and his preoccupation with the body's decay?
- Is Hamlet's attitude toward decaying bodies related to his attitude about sex? Why or why not?
- Is Hamlet's preoccupation with kings "going through the guts of beggars" related to his disillusionment with human nature? What does he say or do that supports or disproves this idea?
- What does Hamlet's description of Polonius' body – "I'll lug the guts into the neighbor room" – indicate about his views on death?
- What is there about Hamlet's character that makes him feel upset by the fact that the body decays after death?

- Some critics say that Hamlet's behavior in the graveyard scene shows that he has begun to accept death as a part of life. What evidence is there for this point of view?

Theme 5: Illusion and Reality

People find comfort thinking that the world is a fairly straightforward place: that people mean what they say and that things are as they seem. At Elsinore, however, very few things are what they seem. Hamlet's discovery of the difference between appearance and reality throws him into intellectual and spiritual turmoil.

Topic: Hamlet's Madness

The characters surrounding Hamlet seem to believe that he has received such a great emotional shock that he actually loses his ability to behave rationally. They are at least half-right; Hamlet's emotions have been badly shaken, although his intellect is undamaged. By feigning madness, Hamlet is able to give vent to emotions that might cast suspicion on him. To what degree is his behavior an understandable reaction to a world in chaos?

- How do Hamlet's "mad" conversations with others show that he is not as mad as he pretends to be?
- Does Hamlet's emotional state border on madness? Why or why not?
- What emotional truths does Hamlet express during his supposed madness that would be dangerous for him to express otherwise?
- How does Hamlet's way of speaking differ when he speaks in his "mad" character and when he speaks to Horatio or in soliloquies?
- How does Shakespeare use Ophelia's madness to contrast with Hamlet's? In what ways is his madness more or less real than hers?
- Does Hamlet still seem to be mad after he returns from his sea voyage? What does he say or do that shows he is or is not still mad or pretending to be mad?

- In the last scene, Hamlet asks Laertes' forgiveness on the grounds that he was mad. Does Hamlet's madness justify his behavior to Laertes and his family? Why or why not?

Topic: Claudius the Deceiver

Among the world's less desirable acquaintances are those who seem to be pleasant and sincere but prove to be immoral and treacherous. Claudius is regal and elegant; and until the ghost appears, no one suspects him of murdering his brother. How does Claudius's ability to deceive make him a formidable adversary for Hamlet?

- If you had seen only the first scene in which Claudius appears, what impression would you have of him as a king and as a stepfather to Hamlet?
- In what ways is Claudius as much an actor as the actor who portrays him in the play-within-a-play?
- How do Claudius' public speeches contrast with his private behavior?
- Hamlet's mad act fools almost everyone. What is Claudius's reaction? Why is it harder for Hamlet to deceive Claudius?
- Claudius is always seen in the castle, amid splendid surroundings and in colorful clothing. How do his costume and surroundings contrast with his inner self?
- How does the fact that Claudius is unable to pray indicate that he can't get over his bad conscience?

Topic: The Ghost

In Shakespeare's time, most people believed that ghosts existed, but did not agree about what they were. According to one theory, after death, spirits could spend a period of time in Purgatory, atoning for their sins on earth and preparing to go to Heaven. Therefore, a ghost could be a spirit sent on a divine mission from Purgatory. On the other hand, a ghost might be a spirit from Hell, sent by the Devil to lead people astray.

- What sin might Hamlet commit by taking the ghost at his word? What reasons does Hamlet have to be afraid that the ghost is tempting him to his own damnation?

- How does the setting in which the ghost appears add to the air of mystery about it?
- Why does the ghost speak only to Hamlet?
- How does Hamlet feel about Claudius before the appearance of the ghost? What images does the ghost use that reflect Hamlet's own thoughts and feelings?
- When does Hamlet begin to feel that the ghost is telling the truth, and why?

LITERARY CATEGORIES

In the Introduction section of this booklet, you read about several categories of literary analysis (plot, characters, point of view, etc.) that can come into play as you think and write about a literary work. This section of the *Notes* booklet describes several ways in which these literary categories apply to the work you are reading now.

As you read this section, you will notice numbers in parentheses at the end of specific observations or comments. These numbers indicate that this observation or comment is relevant to one or more of the themes introduced in the Themes section of this booklet. For example, a comment followed by (1, 3, 4) indicates that this information is especially useful if you are writing about themes 1, 3, or 4.

Plot and Structure

Because the plot of *Hamlet* centers primarily on Hamlet's state of mind, there is remarkably little "action" in the play. The plot is set in motion in Act I, when Hamlet learns about his father's murder(2,3) and culminates in the last act, when Hamlet has his revenge, at the cost of his own and several other lives. In between, the play focuses less on what Hamlet does than on what he thinks as he struggles with the philosophical problems implicit in the ghost's message.(1,5)

Most plays are structured in such a way that the action "rises," i.e. one action leads to another until events reach a critical climax. After that turning point, the action "falls," i.e. it leads toward a resolution of the play's conflicts. When it comes to *Hamlet*, however, there is considerable disagreement on how the action is structured. Some say that the play's turning point is the play-within-a-play, after which Hamlet is certain that Claudius killed his father.(5) After that point, the play concerns not Hamlet's doubt, but his failure to act on his knowledge.(1) Other critics maintain that the play's turning point comes toward the end of Act IV, when Hamlet compares himself to Fortinbras

and feels ashamed at his own slowness to act.(1) Indeed, most of the physical action of the play takes place after this scene, in which Hamlet swears his future thoughts will be "bloody."(1)
A third view is that the play's turning point comes after Hamlet's sea-voyage, when, say the critics, his escape from death convinces him that he can do nothing without the help of Providence. Once he places his trust in Providence, Hamlet is able to bide his time in relative calm. At this point, Hamlet seems willing to resign himself to whatever fate may offer. He no longer feels that it is up to him to decide when or how to take action; instead, he is able to wait patiently for Providence to provide him with the opportunity. When it does, he recognizes that the time is right and avenges his father at last.(1)

Character

Hamlet is primarily a character study, a long look at how a thoughtful and noble nature reacts to evil. Shakespeare delineates this nature both through Hamlet's own words and behavior and through what others say about him. For instance, Hamlet's love of wordplay marks him as a man who is deeply interested in intellectual pursuits, and his intense inner turmoil, revealed especially in his soliloquies, reflects an intelligent and highly moral character. Moreover, Hamlet seems to have acquired a reputation as a model prince; Ophelia remarks upon his noble mind, and Claudius is afraid to act openly against Hamlet because the public is so fond of him.

Throughout the play, Hamlet's character is revealed through soliloquies; for the most part, the other characters must be judged solely by their actions and their conversations with others. For instances, Fortinbras and Laertes serve as foils to Hamlet, illuminating his character by providing contrasts to it.(1) Claudius, with his smooth public speeches and treacherous private behavior, personifies the contrast between appearance and reality that pervades Elsinore.(2,5) Other characters, such as Polonius, Osric, and Rosencrantz and Guildenstern, all of whom seem unable to speak or act sincerely, serve to heighten the play's atmosphere of treachery and moral corruption.(2,5)

Setting

Hamlet takes place entirely in and around the Danish castle at Elsinore. The effect of this limited setting is to make Elsinore seem like a smaller version of the world as a whole, with all its conflicts between good and evil, love and hate, action and passivity.(1,2,3) In this world, Hamlet's scholarly training is no match for the practical abilities of people like Claudius and Polonius, even though they are his moral inferiors.(2)
Inside Elsinore, all is formal and elegant, but its civilized exterior contrasts with the spiritual decay within it. Only Hamlet, dressed always in black, is a reminder of the moral reality behind appearances.(5)

Outdoors, the setting often helps to create a certain mood or atmosphere, as when a cold midnight setting prepares the audience for the entrance of the ghost.

Point of View

Unlike novels, in which an omniscient narrator may present a point of view by offering observations on the action, plays normally have no narrator to comment on what is taking place on stage. Therefore, any point of view in *Hamlet* must be expressed by the way the characters speak to and about each other. The extent to which any character's point of view is also Shakespeare's can only be surmised.

Throughout the play, Hamlet's way of seeing and interpreting his surroundings colors our perception of the action. His viewpoint is communicated through his soliloquies and through his conversations with others. Whereas those around him live comfortably within the court of Elsinore, Hamlet cannot bring himself to accept the moral decay that pervades it.(2) In large part, the play is concerned with the difference between the point of view of its main character and the points of view of those around him, and on how Hamlet acts upon his point of view.(1)

Imagery and Symbolism

Shakespeare often underscores the sense of moral corruption at Elsinore with images of physical corruption: talk of disease,

rottenness, and filth pervades the play.(2) In addition, there are frequent references to whores and occasional obscene puns.(2) On the other hand, the play also contains images of great beauty, such as Marcellus' description of the world's calm at Yuletide, or Hamlet's description of his father's graces. Such images provide a strong contrast to the "rottenness" that surrounds Hamlet.(2)

The play's frequent references to play-acting, to "painting" and to "seeming" underscore the sense that things are not what they seem at Elsinore, as when Claudius speaks of his "most painted word" or Hamlet tells his mother "Nay, it is. I know not 'seems.'"(5)

Style and Tone

Shakespeare's style in *Hamlet* is well suited to the intellectual complexity of its themes and main character. Throughout the play, frequent and sometimes abrupt shifts between formal and informal speech, between settings and characters, and between images of beauty and ugliness, help to underscore the complexity the world of Elsinore. At the same time, changes between poetry and prose, wordplay and earnestness, give us a great deal of insight into the richness of Hamlet's mind; while the questions and answers presented in his soliloquies help us to feel the weight of his inner conflict.(1)

The tone of the play is consistently serious, at times even grim, creating a sense of the inescapable evil with which Hamlet is surrounded. Even the episodes that contain humor, such as Hamlet's conversation with Rosencrantz and Guildenstern, or the gravediggers' scenes, are anything but lighthearted.(2,3,4)

Period

Most scholars agree that *Hamlet* was written around 1601, after the comedies and histories, and before the other three great tragedies, *Macbeth*, *Othello*, and *King Lear*. The play reflects the period's interest in ghost-lore and controversies over what ghosts might be. Most people believed in ghosts, and the king,

James I, was considered an expert on them. There were several theories as to what ghosts might be: some held that they were spirits come from Purgatory on a divine mission, while others held that ghosts came from Hell to mislead mortals. The controversy is at the root of Hamlet's dilemma.(1,5) Stylistically, *Hamlet* is a variation of the revenge plays that were popular in Shakespeare's time. These plays generally centered on the obligation of one character to avenge the death of another, and ended with bodies strewn across the stage.(4) Shakespeare's play goes beyond the standard revenge formula, however, in that it focuses primarily on character rather than action.

The story of Hamlet first appears in the Latin *Historia Danica*, written by Saxo Grammaticus late in the twelfth century. Although it is unlikely that Shakespeare read this account, he may have been familiar with a re-telling of the story in the *Histoires Tragique*, written in 1565 by Francois Belleforest. It is almost certain, however, that he was familiar with a contemporary play about Hamlet (whose title is lost to us, but which scholars refer to as the *Ur-Hamlet*) and re-worked its melodramatic elements to create a profound character study.

WORK IN DETAIL

This section of the *Notes* booklet summarizes and analyzes the literary work. The commentaries focus on the themes and topics introduced in the Themes section of the booklet. The numbers indicate that an observation or comment is relevant to one or more of the themes introduced in the Themes section. For example, a comment followed by (1,3,4) indicates that this information is especially useful if you are writing about themes 1, 3, or 4.

Act I, Scene i

The ghost of Hamlet's father appears to a group of sentries. Horatio reports that young Fortinbras of Norway, whose father was killed by Hamlet's father, is preparing for war against Denmark.

Commentary (1, 2, 5)

The atmosphere of I.i.–the cold, quiet night, the lonely battlements, and Francisco's vague feelings of uneasiness–sets the tone of unseen evil that pervades the rest of the play.(2) It also establishes the reasons for doubting the ghost's motives (5) and introduces the character of Fortinbras, a man who it seems will not hesitate to avenge his father's death.(1)

Act I, Scene ii

Claudius speaks to the members of his court, and he and Gertrude try to persuade Hamlet to stop grieving for his father. Left alone, Hamlet voices his discontent. Horatio tells Hamlet about the appearance of the ghost.

Commentary (1, 2, 3, 4, 5)

The measured tone and content of Claudius' first speech make him seem like a model king, carrying out his duties efficiently and behaving graciously toward his subjects.(2,5) In contrast to the previous scene, the court of Elsinore is full of light and color; only Hamlet, still dressed in mourning, is a reminder that all is not as it should be.(2,4,5) Moreover,

Hamlet's remarks to Gertrude ("Nay, madam, I know not 'seems'") indicate that he is already aware of a gap between the way things appear to be and the way they are.(5) Claudius's and Gertrude's advice to Hamlet is sensible: death is a natural occurrence, even though Hamlet cannot bring himself to accept it.(4) Hamlet's continued grief seems to have two causes: his mother's sleeping with another man so soon after her husband's death, and the incestuous nature of the marriage.(2,4) In his first soliloquy, Hamlet gives voice to his illusion with the world's (and especially women's) corruption and his longing to escape it through suicide.(2,3,4) Hamlet's comparison of himself to Hercules expresses his feeling that, unlike that ancient hero, he is unable to cope with the trials of this world.(1) The soliloquy's other classical reference, in which Hamlet compares his father to Hyperion, the sun god, seems to indicate that Hamlet has not always felt so disillusioned about human nature; in his father, he saw that human beings could be godlike.(2) Hamlet's subsequent conversation with Horatio, full of grim humor, underlines his bitterness about his mother's marriage and the camaraderie he shares with his friend.(3)

Act I, Scene iii

Laertes, about to leave for Paris, advises his sister to be wary of Hamlet's attentions. Polonius advises Laertes on how to behave in Paris, and tells Ophelia not to take Hamlet's professions of love too seriously.

Commentary (2)

Ophelia's mind is much purer than either her father's or her brother's. She believes, rightly, that Hamlet sincerely loves her and will behave honorably toward her, whereas Polonius and Laertes, who are accustomed to the world's corruption, cannot believe that Hamlet intends to marry Ophelia.(2) Their advice to her is well-intentioned, but shows how little they understand the nobility of a character like Hamlet's.(2) Polonius' advice to her, full of images of buying and selling, seems particularly coarse.(2) Polonius' advice to Laertes has

been much debated by critics. Some say that the advice consists of nothing but cliches, encouraging the audience to think of Polonius as a pompous old fool.(2) Others note that his advice is perfectly sound and feel that it illustrates the wisdom that has made Polonius a highly respected man about the court.

Act I, Scene iv

Hamlet, Horatio, and Marcellus discuss Claudius' drinking habits. The ghost appears to them, and Hamlet follows it.

Commentary (1, 2, 4, 5)

Hamlet's disapproval of Claudius' drinking and carousing set him apart from the rest of the court and serves as a comment on the moral corruption, both individual and social, that pervades Elsinore. This one fault, he says, overshadows all the virtue in Denmark, ruining its reputation abroad. The comment that a single character flaw may overshadow a great deal of goodness applies to individuals as well as societies: despite the nobility of Hamlet's character, his one flaw–the inability to act decisively–results in tragedy.(1) Similarly, Claudius' one crime has tainted his entire reign, forcing him to continue deceiving and betraying those around him.(2,5) Hamlet's determination to follow the ghost indicates the depth of his despair. He values his life so little that he rushes after the ghost despite his friends' fear that the ghost will lead him to his death.(4,5)

Act I, Scene v

The ghost speaks to Hamlet, who then swears Horatio and Marcellus to secrecy.

Commentary (1, 2, 3, 5)

Hamlet's immediate belief in the ghost's story may be the result of hearing what he wants to hear. After all, the ghost gives him further reason to loathe his already-loathed uncle and it shares his disgust over Gertrude's weakness.(2) Hamlet's sudden urge to write down his observations seems

to indicate that this is the first time he realizes that people can be evil in spite of smiling exteriors(2) The realization leads him to generalize that, if such evil is possible, everyone in Denmark must be an "arrant knave."(3) His play on the word "villain" may be a way to avoid telling secrets to Horatio, but also suggests that all villains, smiling or not, are knaves. Horatio thinks this is obvious, but Hamlet's point is that it is not obvious; some villains conceal their knavery well.(2,3,5) In his disillusionment, Hamlet wishes he could avoid involvement with the impurities of human nature ("O cursed spite/ That ever I was born to set it right.").(2,3) The comment reveals a character who would far rather spend his time contemplating than acting.(1)

Act II, Scene i

Polonius instructs his servant to find out how Laertes is behaving in Paris. Ophelia tells Polonius that Hamlet appears to be mad.

Commentary (2, 3, 5)

Polonius' instructions to Reynaldo shed light both on his own character and on the qualities that are prized at Elsinore. Polonius, a high-ranking and well-respected advisor to the king, is accustomed to using devious methods to find out what he wants to know, and expects the worst from human nature.(2) Critics have often debated whether or not Hamlet's madness is real. His behavior toward Ophelia seems to indicate a bit of both: the shabbiness of his appearance may well be contrived, but his shaking his head and sighing as he looks at her may reflect his genuine disillusionment with women.(3,5)

Act II, Scene ii

The king and queen enlist the aid of Rosencrantz and Guildenstern to find out why Hamlet is behaving strangely. The ambassadors from Norway bring news that their king has dissuaded his nephew from attacking Denmark. Polonius tells Claudius that Hamlet is mad because of unrequited love, and talks to Hamlet himself. Rosencrantz and Guildenstern con-

verse with Hamlet. Hamlet greets a troupe of actors and instructs them in what they are to do. Left alone, Hamlet meditates on his course of action.

Commentary (1, 2, 3, 4, 5)

Hamlet's letter to Ophelia is often taken as a sign of madness, yet his reference to her as "beautified" (i.e., painted) truthfully reflects his feeling that all women are false.(3,5) Similarly, there are several grains of truth in his seemingly disjointed conversation with Polonious. For instance, Hamlet calls Polonius a "fishmonger" (Elizabethan slang for pimp) and refers to him as "Jepthah," a biblical figure who sacrificed his daughter. In fact, by using Ophelia to entrap the man she loves, Polonius *has* sacrificed his daughter's happiness.(2,5) Hamlet drops his show of madness when he greets Rosencrantz and Guildenstern, but becomes more guarded with them when he finds they have been sent by Claudius.(3) In the course of their conversation, Hamlet describes humanity as he wants to think of it: noble, angelic, godlike. The remembrance of reality, however, makes him back off in disgust, referring to humanity as "this quintessence of dust."(3,4) The tale of Pyrrhus and Hecuba reminds Hamlet of the contrast between these characters' behavior and his own and Gertrude's. Listening to this tale, which describes a hero swift to avenge his father's murder and a wife who sincerely mourns for her husband, exacerbates Hamlet's inner torment over his father's murder.(1,4) In his next soliloquy, Hamlet directly expresses this tormented state of mind: he berates himself for his hesitation in revenging his father's death, yet he is unwilling to act before he is intellectually certain that the ghost is telling the truth.(1)

Act III, Scene i

Rosencrantz and Guildenstern report to the king and queen. Polonius and Claudius plan to use Ophelia to trap Hamlet into disclosing his state of mind. Hamlet soliloquizes about what he should do. Hamlet and Ophelia converse, overheard by Claudius and Polonius. Claudius determines to send Hamlet

abroad, and Polonius offers to eavesdrop on a conversation between Hamlet and Gertrude.

Commentary (1, 2, 3, 5)

Polonius' comment that pious actions often mask underlying evil perfectly describes Claudius' behavior. It prompts Claudius' first admission of his guilt, in which he lets the audience know what Hamlet does not: that the ghost was telling the truth.(2,5) The image Claudius uses–a painted whore–aptly describes the pretension and corruption on which his reign is based.(2,5) Hamlet's "To be or not to be" soliloquy provides further insight into his character. He is preoccupied not with developing a concrete plan of action, but with figuring out how he may behave as nobly as possible in the face of a moral dilemma.(1) His conversation with Ophelia begins normally, but, perhaps when he spies some movement behind the curtain, he feels that she is just as deceitful as everyone else at court.(2,3) Her distress at the change in Hamlet gives us a clue as to what he was like before–noble, courteous, admired by all. Claudius, accustomed to deceiving others himself, is quick to realize that Hamlet is not insane and that he could be dangerous.(2) Unlike his nephew, Claudius loses no time in making plans to get rid of his enemy.(1)

Act III, Scene ii

Hamlet praises Horatio and gives instructions to the actors. The court assembles to see the play. Claudius leaves when the players enact a fratricide. On his way to speak with his mother, Hamlet promises himself that he will chastise, but not physically harm her.

Commentary (1, 2, 3, 5)

Hamlet's warm praise of Horatio highlights the contrast both between Horatio and himself and between Horatio and Rosencrantz and Guildenstern. Unlike Hamlet, Horatio is able to bear "slings and arrows" of fortune quietly, and unlike Rosencrantz and Guildenstern, he is a faithful friend.(1,2) Hamlet's conversations with Ophelia before and during the

play once again reveal his disgust for unchaste women and his certainty that all women are unchaste.(2) His lewd comments to Ophelia are insulting, reflecting his dismay at what he sees as her betrayal of his love.(3) The play that follows is indeed a "mirror up to nature" in that it reflects the truth about Claudius' guilt.(2,5) After Claudius walks out on the play, Hamlet no longer doubts the ghost's truthfulness. Moreover, Claudius now knows that Hamlet is aware of his fratricide.(5)

Act III, Scene iii

Claudius instructs Rosencrantz and Guildenstern to escort Hamlet to England. Polonius tells Claudius that he will eavesdrop on Hamlet and Gerturde's conversation. Finding Claudius alone and kneeling in prayer, Hamlet draws his sword, but refrains from killing him.

Commentary (1, 2, 4)

Unlike stereotypical stage villains, Claudius is a complex character who understands the enormity of his sin and the corruption it has bred. Yet he knows himself well enough to admit he is unwilling to give up the benefits he reaped by betraying his brother.(2,4) Critics have long debated whether Hamlet's failure to kill Claudius when he has the chance reflects his inability to act even when he is sure of the rightness of his action, or whether he is fulfilling his revenge mission more completely by waiting until he can send Claudius' soul to hell. (1) What is certain is that Hamlet is mistaken in thinking that Claudius has cleansed his soul by praying: when Claudius arises, he admits that he was unable to pray sincerely, and that insincere prayers are not heard in Heaven.(2)

Act III, Scene iv

Hamlet rebukes his mother for marrying Claudius. Polonius, hiding behind a curtain, makes a sound, and Hamlet stabs him. The ghost appears to Hamlet, urging him to get on with his revenge. Hamlet tells Gertrude that he is to be sent to England with men he does not trust.

Commentary (2, 4, 5)

Gertrude's surprise when Hamlet mentions the killing of the king indicates that she knows nothing about her husband's murder. Thereafter, Hamlet's rebuke centers mainly on the issue of her sexual immorality in marrying Claudius, but the rawness of his sexual imagery has led many critics to feel that Hamlet's disgust has less to do with Gertrude's morality than with the fact of her sexuality itself.(2) Hamlet evinces a similar disdain for the physical when he describes Polonius' body: "I'll lug the guts into the neighbor room."(4) Gertrude finds it easy to attribute Hamlet's actions to madness, but the reasons behind his emotional outburst are firmly based in reality. It is possible, however, that in his frenzied state of mind he has lapsed into something like genuine madness.(5)

Act IV, Scene i

Gertrude tells Claudius that Hamlet has killed Polonius, and the king takes steps to ensure that he himself is not blamed for the deed.

Commentary (1, 2, 5)

Gertrude's description of Hamlet's behavior seems to indicate that she still believes Hamlet is mad.(5) Claudius, however, knows better. He now realizes that he was Hamlet's intended victim, and unlike Hamlet, does not hesitate to act against his enemies.(1) He immediately seeks to cover up the deed and get rid of Hamlet.(1,2)

Act IV, Scene ii

Hamlet refuses to tell Rosencrantz and Guildenstern where he hid Polonius' body. He goes with them to see the king.

Commentary (2, 3)

Hamlet's words to Rosencrantz indicate that he is aware that his former friend has betrayed him: Rosencrantz has become "a sponge" that "soaks up the King's countenance," i.e., one who accepts payment (the king's picture would have been on coins of the realm) to do Claudius' bidding.(2,3)

Act IV, Scene iii

Claudius speaks to his courtiers about what is to be done with Hamlet. Hamlet tells Claudius where Polonius' body is hidden, and leaves for England. Claudius meditates on his plan to have Hamlet killed.

Commentary (1, 2, 4, 5)

The black humor and mocking tone of Hamlet's replies to Claudius' questions may be designed to appear like madness, but they reveal Hamlet's real preoccupation with the corruption of the body.(4) His description of "how a king may go a progress through the guts of a beggar" is a dig at Claudius, who has sacrificed his immortal soul for worldly gain, which, as Hamlet points out, will soon mean nothing. Hamlet seems to take pleasure in imagining his uncle as nothing more than food for worms.(4) Claudius' words concerning Hamlet's departure–"with fiery quickness...with speed aboard...delay it not...Away!"–again emphasize Claudius' swiftness in taking action when he sees the need.(1) At the same time, he is careful to make Hamlet's exile seem to be done for Hamlet's own good, although his secret plot to have his nephew killed betrays his underlying character.(2,5)

Act IV, Scene iv

Hamlet talks to a captain of Fortinbras' army.

Commentary (1, 2, 3)

Hamlet realizes that Fortinbras' cause of action is trivial and will result in the deaths of innocent people. Yet the very swiftness of the action, and the bravery of those willing to fight for a cause much less important than his, makes him feel ashamed of his own delay.(1) His soliloquy is full of self-reproach, questioning both his own nature and the very nature of humanity, which has been given "godlike reason" yet seems to prefer lingering in "bestial oblivion." He wonders whether too little thinking or too much is stopping him from acting effectively.(1,2,3)

Act IV, Scene v

Ophelia, having gone mad, talks to Claudius and Gertrude, and sings incoherent bits of songs. Laertes enters the court in a fury, but Claudius placates him and promises to help him avenge Polonius' death.

Commentary (1, 2, 4, 5)

Unlike Hamlet, Ophelia truly goes mad under the weight of her sorrow.(5) In her jumbled thoughts about of her father and her former lover, she seems to remember Polonius' warnings about the faithlessness of men, even though she is innocent of the wantonness he suspected.(2) The flowers Ophelia distributes are symbols that comment on the characters of those who receive them: rosemary, which she gives to Laertes, symbolizes remembrance and was used both at weddings and at funerals.(4) Fennel, representing flattery, is probably given to Claudius, and columbines, which symbolize ingratitude, are probably for Gertrude.(2) Both Gertrude and Ophelia get rue, symbolizing sorrow, and Gertrude also receives a daisy, which represents deception.(5) Violets, symbols of faithfulness, Ophelia said died with her father.(2) Laertes' rage over his father's death contrasts strongly with Hamlet's.(1) Although he is far quicker to act, he does not stop to consider whether his actions are morally justified.(1)

Act IV, Scene vi

Horatio receives a letter saying that Hamlet has returned to Denmark.

Commentary(1)

Although this scene serves primarily to further the plot, some critics maintain that the events it describes constitute the play's turning point. Hamlet had been on a journey toward death, but through a combination of good luck (in the approach of the pirate ship) and his own actions (in stealing and revising the letter held by Rozencrantz and Gildenstern and in boarding the pirate ship), he escapes unscathed. Hamlet returns from his sea-voyage a changed man: having

escaped death, he is more willing to trust that Providence will provide him with the opportunity to take action.(1)

Act IV, Scene vii

Claudius explains to Laertes why he has not taken public action against Hamlet, and the two men plot Hamlet's death. Gertrude reports that Ophelia has drowned.

Commentary (1, 2, 3)

In convincing Laertes to kill Hamlet in a way that will bring blame to neither of them, Claudius does a superb job of playing on Laertes' feelings. His plan reveals the extent of the evil that lies behind his smooth exterior.(2,3) Laertes appears here as a rash young man.(1) Lacking Hamlet's intellectual ability, he is easily taken by Claudius' show of concern. Moreover, Laertes is completely with Hamlet's sense of moral refinement; in his eagerness to avenge his father's death, he does not hesitate to accept an immoral plan of action. (1,2)

Act V, Scene i

Two gravediggers discuss their work. Hamlet converses with them. Hamlet and Horatio watch as Ophelia is buried, and Hamlet and Laertes come to blows in her grave.

Commentary(2, 4)

The gravediggers scene provides some comic relief to the action, but it is of a grim sort. These clowns, with their parody of legal proceedings and their gallows humor, reveal some fundamental truths about the foolishness of humanity and the inevitability of death and decay.(4) At the same time, Hamlet's comparison of the skull to "Cain's jawbone" reminds the audience that fratricide is at the root of the decay in Denmark.(2) Some critics maintain that Hamlet's comments on what the corpses were in life indicates a growing acceptance of the physical aspects of life and death, while others say that Hamlet's comments on the skull of Yorick reveals his continuing obsession with physical decay.(4) At any rate, Hamlet's abstract contemplation of death is shattered when he

realizes that the grave over which he has been philosophizing is Ophelia's.(4) The realization jolts him into an emotional outburst, prompted by his disgust at Laertes' ostentatious show of grief. Hamlet, himself, however, also has been accused of excessive grief over the death of a loved one.(4)

Act V, Scene ii

Hamlet tells Horatio how he escaped from the ship that was taking him to England and describes the fate of Rosencrantz and Guildenstern. Osric reports that the king has proposed that Hamlet duel with Laertes, and Hamlet accepts the challenge. At the match, both Hamlet and Laertes are fatally wounded with Laertes' poisoned sword, Gertrude drinks the cup of poisoned wine intended for Hamlet, and Hamlet stabs Claudius to death. Fortinbras, beholding the carnage, prepares to take over as king of Denmark.

Commentary (1, 2, 4)

Rosencrantz and Guildenstern were not at the root of the corruption of Claudius' court, yet they were willing participants in it. Therefore, although they apparently did not know they were taking Hamlet to his death, Hamlet feels no remorse about sending them to theirs.(1,2)

Although Hamlet seems to have no particular plan in mind, he now seems calmer and less confused. His shipboard experience has made him recognize that divine Providence is at work in all things. He knows that his life is in danger from Claudius, but instead of overanalyzing the situation, Hamlet tells Horatio that he will accept his fate, whatever or whenever it might be, and put his faith in Providence to provide the right time for taking action.(1)

With his death and the deaths of all those who were involved with the corruption at Elsinore, Denmark is cleansed of its "rottenness."(4) The stage is now set for a takeover by Fortinbras, whose measured speech marks him as a man who, unlike Hamlet, is thoroughly in command of himself.(1)

CHARACTERS

This section of the *Notes* booklet describes the major and minor characters from the literary work. As you read the character descriptions, you will notice numbers in parentheses at the end of specific observations or comments. These numbers indicate that this information is relevant to one or more of the themes introduced in the Themes section of this booklet. For example, a comment followed by (1,3,4) indicates that this information is especially useful if you are writing about themes 1, 3, or 4.

Major Characters

Hamlet
Hamlet, Prince of Denmark, feels the responsibility to avenge his father's murder, but can not decide on a course of action until he has explored all the moral ramifications of his situation. He is filled with disgust at the corruption he sees around him, particularly at his mother's incestuous marriage to her brother-in-law, and this disgust infects his entire world view.

Claudius
Claudius, Hamlet's uncle and King of Denmark, is clever, worldly, and deceitful. Having murdered his brother and married his sister-in-law, Claudius is the source of the moral corruption that pervades Elsinore. Although he knows himself well enough to recognize the enormity of his sin, he cannot bring himself to repent.

Gertrude
Gertrude, Hamlet's mother and Queen of Denmark, is a weak-willed woman who was unable to resist marrying her brother-in-law. There is no evidence, however, that she knows anything about her husband's murder.

Polonius
Polonius, Claudius' Lord Chamberlain (and chief advisor), embodies the atmosphere of corruption and deception at

Elsinore. Both in his private and public life, Polonius expects the worst from others, and does not hesitate to use devious methods to gather information about them.

Ophelia
Ophelia, Polonius' daughter, was the object of Hamlet's affections before he became disillusioned by the corruption around him. She is an innocent victim of the intrigue around her.

Laertes
Laertes, Ophelia's brother, provides a contrast to Hamlet. Laertes is swift to act when he hears of his father's death, but he lacks Hamlet's intellectual powers.

Horatio
Horatio, Hamlet's friend, is the only character who remains completely faithful to Hamlet.

Minor Characters

Rosencrantz and Guildenstern are Hamlet's boyhood friends who betray him in their efforts to serve Claudius.

Fortinbras is the Prince of Norway, who provides a contrast to Hamlet, taking decisive action to avenge his father's death.

The Ghost of Hamlet's Father sets the plot in motion by telling Hamlet about Claudius' crime. For much of the play, there is some doubt about whether the ghost is good or evil.

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WRITER'S GUIDE

Reading takes you into a world created by the author, a world where you can gain insight into life through the experiences of others. Good literature gives you pleasure and sets you thinking. When you write about literature, you need to consider what the author has made you think about and how he or she has done it, and whether he or she has reached you effectively.

Scholastic Notes offers you guidance through the writing process–from prewriting through final polishing–to create a paper on a work of literature. Follow that process using the materials in this booklet and the GUIDE program on your disk, as well as the literary work itself.

The Writing Process

Getting Started: Prewriting

Prewriting involves gathering your ideas, noting them in lists, adding to them as you read further. Make your lists as comprehensive as possible. One nice thing about *Scholastic Notes* software is how easy it is to revise your lists and to discard later whatever you don't use.

Getting a Topic

Focusing is the process of searching your ideas for what appeals to you as a topic. Look at the five themes and their suggested topics and questions for help. The sections of the booklet on Literary Categories and on Characters may also give you ideas. Finally, once you have a sense of which theme or themes relate to a topic you like, use the **QUOTE** program to find some quotations from the work and from critics who have written about it. (See Exploring the Quotations, below.)

Getting a Thesis

When you feel comfortable with your topic, begin planning your thesis. A thesis is a statement or assertion that you will attempt to prove in your paper. For example, if your thesis for a paper

on Dicken's *A Christmas Carol* were "Scrooge learns that he cannot find happiness without love," your job in your paper would be to prove that thesis to be true. You may find that rereading the paragraphs and thinking about the questions found in the Themes Section helpful in writing potential thesis statements for your topic. Write several sentences as "trial thesis statements." Select the one you like best and move the others to the end of your list in case you find a use for them when you begin to write your paper.

Organizing Your Material

Your next step is creating the outline of your paper. As you follow the **GUIDE** for developing your beginning, middle, and end, group all the ideas you have collected according to where you feel they best fit. Use the work itself, the booklet, and the quotations file to get more ideas for developing the middle portion of your paper, the place where you present all your arguments and evidence of the points you want to make to support your thesis. Move to the end of your work everything that you don't yet want to discard, but are not sure where or whether it belongs. You can always erase this material or move it into the paper when you discover where it fits.

Making Your First Draft

Many people wrongly suppose that they are not really "writing" until they reach this phase of the writing process. But "writing" is really 90% thinking and 10% moving your fingers. Thinking, organizing the content of your paper, and gathering material to use in it means you are already halfway there. Now, as you begin drafting the sentences that go together to make sense of what you have thought through, don't let yourself get stuck on how "perfect" the sentences are at this point. Pay most attention to whether you make your points, state them logically, and whether you back up what you say with evidence from the work.

When you select quotations from the **QUOTE** program, copy as much of the quotation as you think you may need. Also copy the location (page or Act, scene, line) and the source. In the "Revising your Draft" part of the process, you will make sure

you use the information correctly and can trim down how much of the quotation you use and how much you paraphrase in introducing it. (Note: if you have a different edition of the work, adjust the location to match your edition.)

Revising Your Draft

This is your opportunity to fine tune what you have drafted. Rework awkward sentences and paragraphs. Add information where needed to clarify your points. Remove unnecessary and repetitive material. Check that sentences and paragraphs flow smoothly and logically. Check that each paragraph contains a clear topic sentence and that the rest of the paragraph supports it. Check how you have used quotations to assure that you quote only what you need and paraphrase what does not need to be quoted exactly.

Final Editing of Your Paper

Polishing your paper is the final step. By the time you reach this stage, you have probably revised your first draft several times. Your final draft may be your fourth or tenth. Since you are using *Scholastic Notes* software, you can easily make many drafts and the more you revise your paper, the better your paper is likely to be!

As you seek out mechanical, grammatical, and stylistic errors and improvements, follow the suggestions in the **GUIDE** as well as those given in class and your writing textbook.

Finally, you can use the bibliography file as a basis for your bibliography. It has been prepared according to MLA style. Be sure to erase from it any source that you have not used in your paper. If the edition of your work is not the same as the one referenced, change the bibliography accordingly.

Using the Quotations File

A word about the form in which quotations are presented in the *Notes* Software. Suppose you were writing about Dickens's *A Christmas Carol*. And suppose you had a booklet on it that offered "Wealth" as one of the work's five themes. Let's say it

was Theme 2. If you looked for all the quotations related to Theme 2, you would get a number of quotations. Browsing through them would give you further ideas to add to your ideas. Two of the quotations might look like this:

Quotation:	A small matter...to make these silly folks so full of gratitude. He has spent but a few pounds of your mortal money–three or four perhaps. Is that so much that he deserves this praise?
Location:	44
Source:	Carol
Theme(s):	2
Character about:	Fezziwig
Said by:	Christmas Past

Quotation:	It isn't that, Spirit. He has the power to render us happy or unhappy, to make our service light or burdensome, a pleasure or toil. Say that his power lies in words and looks; in things so slight and insignificant that it is impossible to add and count 'em up; what then? The happiness he gives is quite as great as if it cost a fortune.
Location:	44
Source:	Carol
Theme(s):	2 4 5
Character about:	Fezziwig
Said by:	Scrooge

Perhaps themes 4 and 5 were "Conducting Business" and "The Meaning of Happiness." If you had looked for quotations on either of those, this second one would be among them.

You can look for quotations using any of the six fields of information. For instance you could browse through all the ones said by Scrooge, or any character that interests you, or the narrator (abbreviated "narr"). If you were interested in a certain

image, for instance, money, you could try searching the first field for all quotations that contain the word **money**; you might search all the quotations for **pound**; or by **penn** for penny, pennies, ha'penny. Remember to use <Ctrl-A> to return to searching **all** the records.

Remember when you want to find quotations about a particular theme to search only one theme at a time. There are only 5 themes. If you ask for all quotations that have a "5" showing next to "Theme(s)," you will get the quotations that show "1 5" or "2 5" or "2 4 5" or *any* combination of the numbers 1 through 5 that include just a 5.

For more information on using the QUOTES function, see the Software section of this booklet.

SOFTWARE

The *Scholastic Notes* program disk is a word-processor and software tool specially designed to help you write about literature. It will help you plan your paper, write it, and incorporate quotations from the work and from critics of the work. It will help you edit and revise until you are satisfied with your final version. It is a quick and efficient way to plan, write, and edit an essay, paper, or report.

Scholastic Notes program disk's special **GUIDE** features takes you through the process of developing and writing your paper from start to finish. Its **QUOTE** feature enables you to incorporate pre-selected quotations selected for their applicability to the five themes central to the literary work about which you are writing.

Your work is saved on disk, so it can be edited at a later time. You can easily combine several files and insert quotations from the *Scholastic Notes* program disk.

This documentation is written with the IBM version of the program in mind and includes IBM screen displays. When the Apple version differs, mention is made in areas marked with ◆◆ before and after the keypresses.

Using the Software Step-by-Step

If this is your first time using the *Notes* software, or if you need some help getting going, here are some suggested steps to follow:

Note: These steps assume that you have already read the literary work and that you have followed the instructions in the "Using Scholastic Notes" section from the Introduction to this booklet.

1. Follow the "Getting Started" instructions (below) to load the *Notes* program on your Apple II or MS-DOS computer.

2. When the menu bar appears, select "New File", type in the name of your paper, and press return.
3. For suggestions on preparing to write and organizing your paper, select PREWRITE from the GUIDE menu. (See the WRITER'S GUIDE in this booklet for more details on activities to help you prepare your paper.)
4. Follow the advice on the GUIDE menu for preparing a DRAFT of your paper.
5. Remember to use the QUOTE function to locate and copy relevant quotes into your paper.
6. When you are satisfied with your paper, use the FORMAT menu to set the margins and line spacing the way you want them.

Getting Started

Necessary Hardware

The program disk runs on the IBM PC, XT, or AT, and many IBM compatibles, with at least one disk drive and a minimum of 256K of available RAM. The program runs under DOS version 2.0 or later. The program also runs on an Apple II, *IIe*, *IIc*, and *IIGS* with at least one disk drive and at least 128K of RAM. A printer is optional.

Floppy Disks

Work files are stored on a separate data disk. Use a formatted disk to store your work. (Caution! Before formatting an old disk, be sure you want to erase the old files.) Remember, if your machine has two drives, use the first drive for the *Scholastic Notes* program disk, and the second drive for your data disk. Files in the IBM version are limited to 29K (approximately 29 double-spaced pages); files in the Apple version to 15K (approximately 15 double-spaced pages). If your paper is too long, put it in two files and print them sequentially.

How to Begin (IBM)

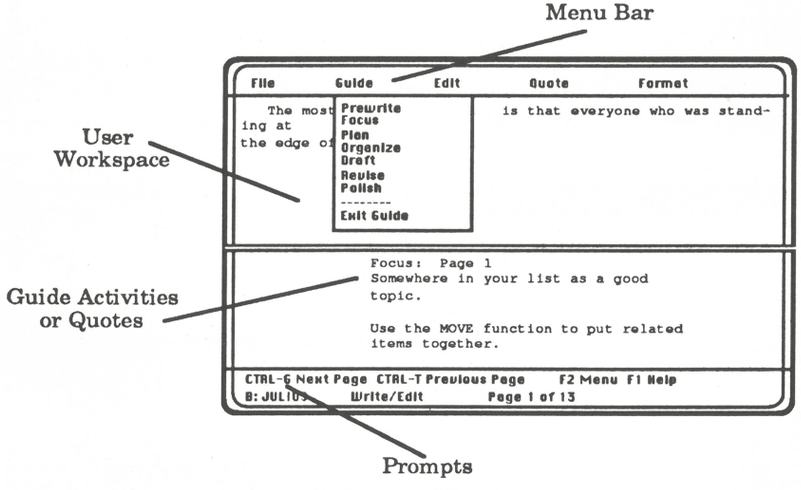
When the A> prompt appears, remove the DOS disk, insert the *Scholastic Notes* program disk in Drive A and the data disk in Drive B, and type NOTES.

If you have a two disk drive system or a hard disk, press <ESC> when you are prompted to put your data disk in Drive A. Then use <F2> to pull down the File Menu. Move the highlight to Data Path and press <Enter>. Change the path from A to B. The IBM data disk can hold only 112 files. When you attempt to save an additional file, the program will prompt you that your disk is full; you can save the file to another formatted disk.

How to Begin (Apple)

Insert the *Scholastic Notes* program disk, label side up, into Drive 1 and your data disk into Drive 2, close the drive doors, and turn on your computer. The program will load into memory. When prompted, remove the program disk from its drive, turn it over, put the disk back into the disk drive, close the drive door, and press any key to continue.

If you have only one disk drive, the program will say, "No data volumes on-line." Put your data disk in the drive and use the Open Apple key to pull down the File Menu. Move the highlight to Data Disk and press <Return>. Select your data volume.



Screen Design

As you work, you learn where to look for information. When a menu is displayed, it is "pulled down" over the workspace area. Once you select an option, the pull-down menu is cleared from the workspace. You can also clear the workspace by pressing <F2> or <Open Apple> or <ESC>.

Keys

Listed on the following page are some of the most frequently used keys in the program. (Note: For the Apple *IIc+* and *IIGS*, the option key functions as the Closed Apple key.)

IBM:	Apple:	
<F2>	<Open Apple>	Menu
<F4>		Open
<F3>	<Ctrl-S>	Save
<F5>	<Ctrl-P>	Print
<F9>	<Ctrl-Z>	Undo
<F1>	<Closed Apple>	Help
<ESC>	<ESC>	cancel a command, back out of a screen
<ARROWS>	<ARROWS>	move the cursor
<BACKSPACE>	<DELETE>	erase backward (to the left of the cursor)
<DEL>	<Ctrl-D>	erase forward (erase the cursor character or space)
<INS>	<Ctrl-O>	change between INSERT and OVERSTRIKE

Command keys

When you see <Ctrl- > followed by a letter, hold down the Control key while you press the letter key.

Highlighting

Highlighting displays characters or screen areas against a color or white background. It is used to emphasize or mark specific text on the screen. Use arrow keys to highlight words, sentences, lines, or paragraphs.

Choosing Menu Options

Initially, the File menu is down, with "New..." highlighted. Use right or left arrows to pull down a different menu. Use up or down arrows to highlight a menu option, and press <Enter/Return> to select it. (Inactive options are marked with a bar to the left of the option and you cannot select them.) Shortcut keys are listed next to some menu options. You can type the shortcut keys without pulling down a menu. Some commands have sub-options, whose choices appear in the prompt area at the bottom of the screen.

Glossary of Writer Terms

<ARROWS> move the cursor around the workspace. Right and left arrow keys move the cursor one space at a time; down and up arrows move the cursor one line at a time, to the equivalent place on the next line. Scroll by pressing the down arrow at the bottom edge of the work space (or the up arrow at the top edge). This scrolls the contents of the window so a new part is visible.

<SHIFT> for capital letters and symbols that are shown on the top half of keys.

<BACKSPACE> or <DELETE> erases "backward" (left of the cursor).

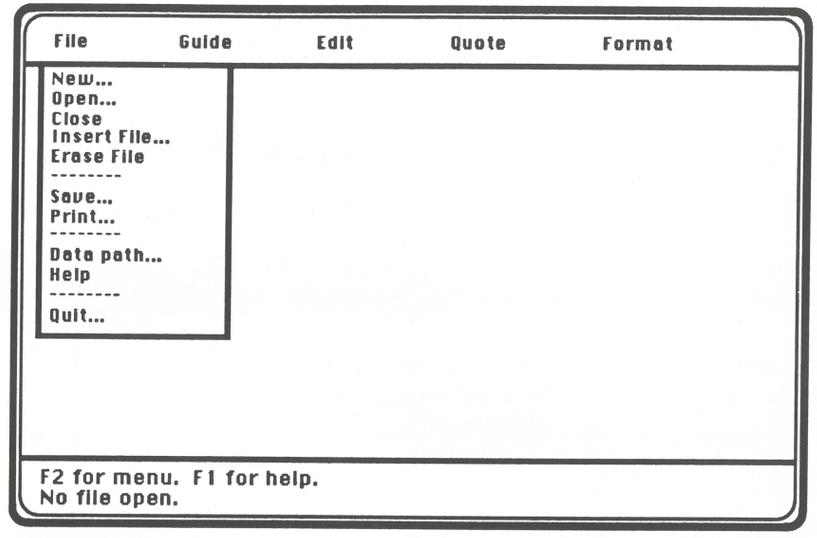
<DEL> or <Ctrl-D> erases "forward" (cursor character or space). To erase more than a few characters, use Delete from the menu. (See Delete, below.)

<Enter/Return> begins a new line. Press <Enter/Return> twice to put an extra blank line between paragraphs. Word wrap moves text to a new line if a word doesn't fit on the line; you don't need to press <Enter/Return>.

<TAB> indents five spaces.

<Ctrl-L> indents a block of text. (See Left Margin, Right Margin, below.)

File Menu Options



New begins a new file. Enter a filename (up to 8 characters). Then begin work.

Open (<F4>) loads any file that was created and saved on your data disk using the *Scholastic Notes* program disk. Select Open (when no file is open), highlight a filename, and press <Enter/Return>.

Close closes a file. A prompt will ask you if you want to save your work before you close the file. If you say N for No, you close your file without saving it.

Insert File merges files. Locate the cursor where the file is to be inserted, select Insert File, type the name of the file to insert, and press <Enter/Return>. Any file made with this program may be inserted into any file on which you are currently working.

Erase File allows you to remove any file that was created and saved on your data disk using the *Scholastic Notes* program disk. Select Erase (when no file is open), highlight a filename, and press <Enter/Return>.

Save (<F3> or ♦♦<Ctrl-S>♦♦) saves the open file in its present version, and allows you to continue working on it. (To stop working, use Close.) A warning message appears when there is not enough room on your data disk to save the file. If this happens, remove the full data disk that is in the drive and insert another disk.

Print (<F5> or ♦♦<Ctrl-P>♦♦) prints the file you are working on. The *Scholastic Notes* program disk print values are preset as shown in the right-hand column below. They may be changed, within the limits in parentheses. The program does not allow you to use numbers beyond those limits. Values remain as set until changed again, or until you reload the program disk. (Then they revert to the default values.)

Left Margin	(1 - 65)	7
Right Margin	(10 - 122)	73
Line Spacing	(1 - 3)	1
Top Line	(1 - 60)	7
Bottom Line	(7 - 90)	60
Paper Length	(6 - 90)	66
Stop between Pages	(Y or N)	N
Page Numbering	(Y or N)	Y
Start at Page	(1 - 99)	1
Stop after Page	(1 - 99)	99

Change "Stop between Pages" to Y for Yes if you intend to feed paper by hand. If the Line Spacing does not come out as you expected, check your printer manual for setup routines.

Data Path allows you to change the disk or subdirectory where the data files are located. It displays the current path and prompts you to enter the new path.

Help (<F1> or ♦♦<Closed Apple>♦♦) is available from any part of the program. When you access a Help Screen, you are really looking at one page in the HELP BOOK. Some pages in the HELP BOOK give general information; others tell about the operation that is presently active. Most of the information in this booklet is included in the HELP BOOK.

Use the HELP BOOK

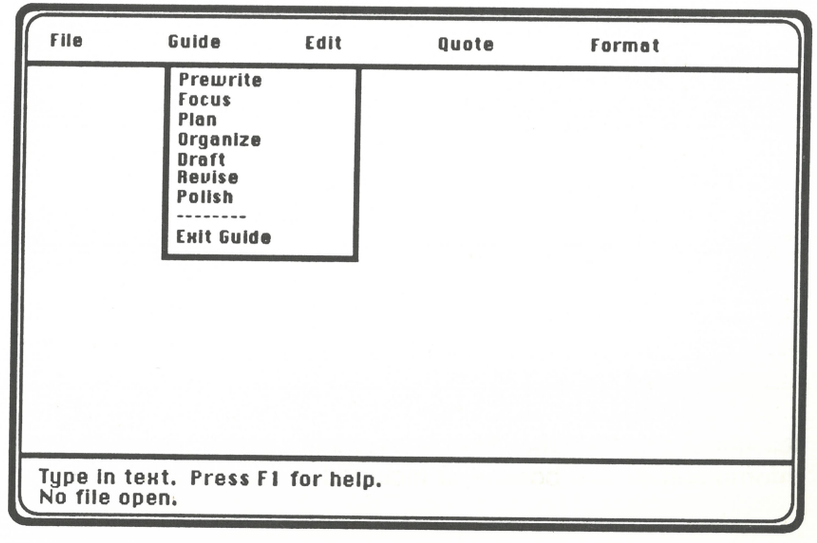
- for information about a specific operation.
- for an introduction to the *Scholastic Notes* program disk. (Scroll through the first few HELP pages.)
- as a tutorial. (Start at page 1 and read the HELP BOOK.)
- to see command and shortcut keys, on the last two pages.

Help commands

IBM:	**Apple:**	
<F1>	<Closed Apple>	display HELP for the current operation.
<ESC>	<ESC>	exit the HELP BOOK
<ARROWS>	<ARROWS>	move forward or backward through the HELP BOOK.
<PgUp/PgDn>		move forward or backward through the HELP BOOK.
<HOME>	<Ctrl-A>	go to Page 1
<END>	<Ctrl-E>	go to the last page

Quit exits the file you are using and returns to the menu. If no file is open, it exits the program and displays a screen which tells you that it is safe to remove your disk.

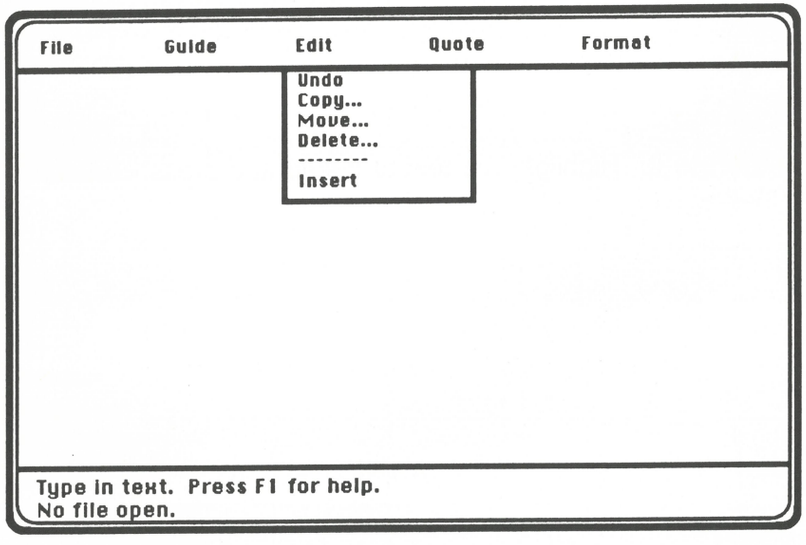
Guide Menu Options



Each of the stages of the writing process provides steps that will help you develop your paper by way of a series of tips, instructions, questions and examples. When you select a stage, the screen switches to split screen mode in which the GUIDE contents appear at the bottom of the screen, leaving the rest of your working area (text entry) still in view.

When you first choose a stage from the Guide Menu, the information begins with Page 1 of that stage. If you leave the GUIDE (press <ESC> to exit the GUIDE), the program remembers where you stopped. If you then return to that stage of the GUIDE, you will continue from that page. Use <Ctrl-G> to go ahead and <Ctrl-T> to page backward (retrace your steps). Turning off the computer or leaving the program and loading something else will "reset" the GUIDE so that the stages will again begin at page1.

Edit Menu Options



Undo (<F9> or ⌘⌘<Ctrl-Z>⌘⌘) cancels the last Move, Copy, or Delete command. (You cannot undo other commands.) You can only use the Undo function immediately after you've moved, copied, or deleted text and before pressing any other keys.

Copy (<F7>) duplicates a part of your document. Highlight the text to copy, move the cursor to the place for the copy and press <Enter/Return>. The text will appear in both places. If your file is **very** large, you may need to divide it before you can copy text. Follow these directions to divide one file into two parts:

1. Save the file and copy it. For example, name the copy "PART2."
2. Load the original, and delete the last half; then save it.
3. Load "PART2," and delete the first half.

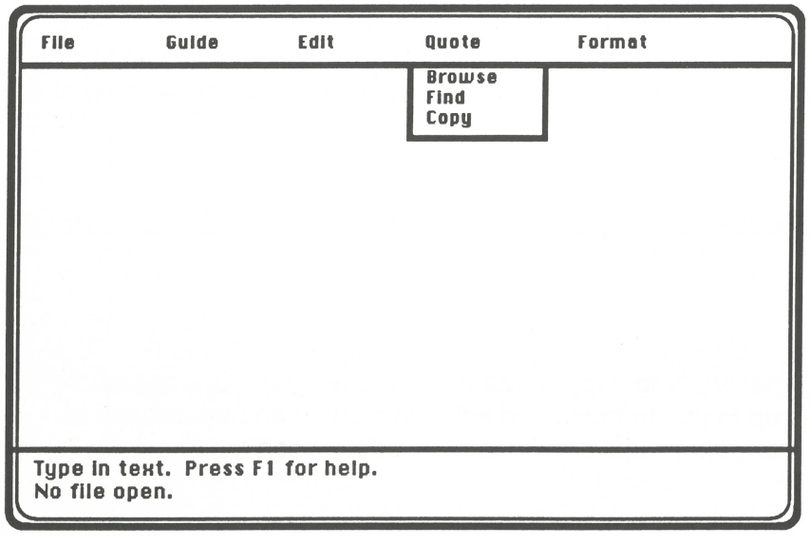
Move (<F8>) allows you to mark a part of your document and move it to another place in your document. Highlight the text to move, move the cursor to the new location and press <Enter/Return>.

Delete (<F6>) allows you to mark a part of your document and erase it. Highlight the text to delete and press <Enter/Return>.

Insert (INS or ⌘⌘<Ctrl-O>⌘⌘) allows you to switch between Insert and Overstrike text entry mode. INS appears in the bottom right corner of the screen when Insert is selected.

Quote Menu Options

Browse enables you to page through all the quotations. You can also use Browse to page through a subset of quotation you have selected. (See Find.) Use the up and down arrows to scroll through a quotation and information associated with it. Use <PgUp> or ⌘⌘<Ctrl-T>⌘⌘ and <PgDn> or ⌘⌘<Ctrl-G>⌘⌘ to move from one quotation to the next.



Each quotation contains six fields of information.

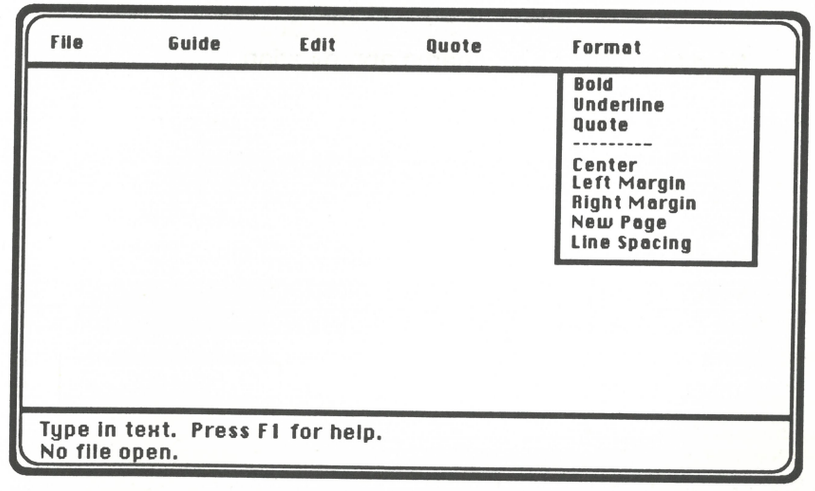
Quotation:	actual lines
Location:	where the quotation occurs
Source:	abbreviated reference to the book or article from which the quote comes
Theme(s):	by number (1 to 5)
Character about:	name abbreviation
Said by:	name abbreviation

Find enables you to make a subset of one or more quotations. You can select quotations by specifying one or more characters that you want the program to look for in a specific field. For instance, if you want all the quotations that relate to Theme 1, specify 1 in the *Theme* field; if you want those about a certain character, type in as many letters as you feel will specify that character in the *Character about* field. (In other words, MAC is too little to get you Macbeth, because the subset of quotations will include quotations about Macduff. MACB will suffice, since the abbreviation in the file for Lady Macbeth is LADY MAC. When you see a quotation that you want, you can choose Copy from the Quote menu. Remember to use Ctrl-A if you wish to search all the quotations, not just a subset you have made.

Copy tells the program to display just the first three fields for you to mark for copying into your paper. You use the arrow keys to put the cursor at the place where you want your quotation to begin and press <Enter/Return>. Then put the cursor at the end of what you want to copy and press <Enter/Return>.

The cursor will return to your own text and you can then use the arrow keys to mark where you want to insert the quotation. The program inserts the material that has been marked and puts a symbol Q> at the start and <Q at the end of what you inserted. You are free to bring in all three fields or just one or two fields. Whatever you copy is treated by the program as a quotation. It is up to you to move and edit punctuation and references as your paper requires. If material left between the special <Q> symbols exceeds three lines of print, the program will automatically indent and single-space it when printing. If you make a mistake and delete a <Q> symbol, press <Ctrl-Q> to put it back. If you type in any quotations yourself, you can mark your quotation for indenting and single-spacing treatment by typing <Ctrl-Q> immediately before and immediately after the quote.

Format Menu Options



These commands determine how your document will look in print. When you use them, a highlighted symbol appears on the screen. (For example, C> marks the location of a centering command.) Erase unwanted symbols just as you erase text. (Symbols don't appear in print, but tell the printer what to do.)

Bold (^B) Use this command immediately before and immediately after the characters you want to appear in boldface. On the screen, B> marks the beginning of boldface and <B marks the end.

Underline (^U or <Ctrl-Y>) Use this command immediately before and immediately after characters you want underlined. On the screen, U> marks the beginning of underlining and <U marks the end.

Quote (^Q) Use this command when you type in a quotation or need to replace a Quote symbol that you accidentally deleted.

Center (^C) Select the Center command to mark the beginning of the text you want centered. C> marks the beginning of centering. Everything will be centered until the next carriage return. (If text to center is longer than one line, both lines will be centered.)

Left Margin (^L) Each time you give this command, the left margin is indented 5 spaces. (Use this command twice for 10 spaces, etc.) The indentation remains until the program encounters a carriage return in your text.

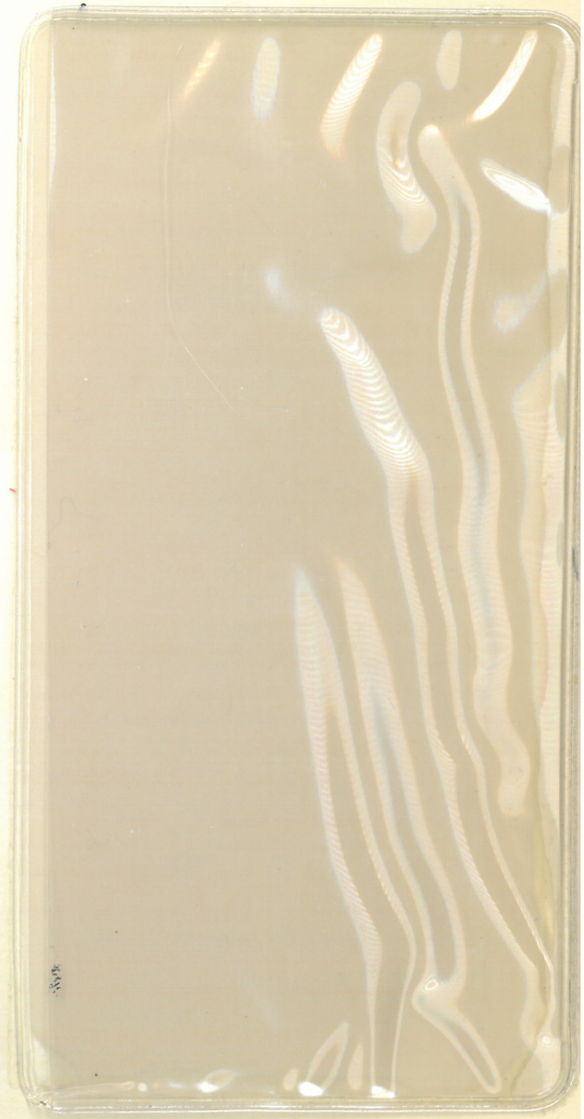
Right Margin (^R) indents the right margin 5 spaces each time you press it. (Use this command twice for 10 spaces, etc.) The change is in effect until the program encounters a carriage return. To set off long quotations, use ^Q (see Quotes).

New Page (^N) starts a new page. The symbol N> is displayed, and the cursor moves to the next line.

Line Spacing (^S or <Ctrl-W>) sets spacing at single, double, or triple (1> 2> or 3>). The spacing remains as set, until you change it. This command is useful when you want to change the line spacing for part of a document.

Shortcut Keys

	IBM:	Apple:
Menu Area	<F2>	<Open Apple>
File Menu		
Open	<F4>	
Save	<F3>	<Ctrl-S>
Print	<F5>	<Ctrl-P>
Help	<F1>	<Closed Apple>
Guide Menu		
Exit Guide	<ESC>	<ESC>
Edit Menu		
Undo	<F9>	<Ctrl-Z>
Copy	<F7>	
Move	<F8>	
Delete	<F6>	
Insert	<INS>	<Ctrl-O>
Format Menu		
Bold	<Ctrl-B>	<Ctrl-B>
Underline	<Ctrl-U>	<Ctrl-Y>
Quotes	<Ctrl-Q>	<Ctrl-Q>
Center	<Ctrl-C>	<Ctrl-C>
Left Margin	<Ctrl-L>	<Ctrl-L>
Right Margin	<Ctrl-R>	<Ctrl-R>
New Page	<Ctrl-N>	<Ctrl-N>
Line Spacing	<Ctrl-S>	<Ctrl-W>



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